



SONGS
OF THE
CHILD WORLD
NO. 2

WORDS BY
ALICE C. D. RILEY

MUSIC BY
JESSIE L. GAYNOR

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PREFACE

The gratifying reception accorded by the public to the "Songs of the Child World" No. 1, and the many assurances which we have received from every quarter of their unique adaptation to the needs of both teacher and child, have led us to offer to the public this second volume.

Our experience and observation lead us to believe that songs dealing with the various phases of nature are not only most attractive to the child but also most stimulating to its imagination and we have therefore endeavored to make the nature side of the present work very broad in its scope.

The fact remains, however, that a large proportion of Kindergarten pupils are city children to whom a wide acquaintance with nature is impossible; and as the child's education must unfold thru its environment, we have endeavored to supply songs which deal with the interrelationships of civilized society both in the home and the outside world. It must, however, be considered that there are many experiences in the life of a great city which are so involved or so forced away from the conditions of nature as to make their simple expression in any art form almost impossible.

We have given much attention to motion songs, realizing that action, properly directed in play, is the basis of education.

We have earnestly endeavored to make these songs true not only to the lines and color of each picture presented, but also to its underlying and characteristic rhythm, hoping thus to lead the child to a comprehension of the unity of nature.

JESSIE L. GAYNOR
ALICE C. D. RILEY

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SONGS OF THE CHILD WORLD.

NO 2.

Nature Songs.

1. Moon Phases.

ALICE C. D. RILEY.

JESSIE L. GAYNOR.

Brightly.

1. The full moon's face is big and round, And he
2. The wan - ing moon is thin and wan, For a
3. But the moon that the chil - dren love the best, Is the

smiles the live - long night, And he looks - ver - y gay as he
wea - ry moon is he, And he lies on the rim of the
ba - by moon so new, That he looks like a wee, lit - tle

sails a - long, In a sil - ver - y sea of light.
e - v'ning sky, Just as sleep - y as he can be.
slit in the sky With the sun - light shin - ing through,

The musical score is written for voice and piano. It features three systems of music. The first system includes three verses of lyrics. The second system continues the lyrics. The third system concludes the lyrics. The piano accompaniment includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The key signature is one sharp (F#), and the time signature is 6/8.

2. Good Morning!

Brightly.

Good morn-ing! Good morn-ing! We bid you good morn-ing! We wak-ened so

ear-ly to wel-come the sun. With smiles we will greet you, With hap-pi-ness

meet you, All glad that an-oth-er long day has be-gun. Good morn-ing! Good

morn-ing! Good morning! Good morning! Good morn-ing dear friends to you. —

3. Evening.

Quietly.

Far o-ver the west - ern hills, Cloud birds

pass, — All pur-ple their sha - dows lie On the

grass. — Now home-ward the plow - man goes, While the

light Pales slow-ly be - hind the hills, Fades from sight. —

4. Autumn.

Breezily.

Heigh - ho! heigh - ho! how the winds blow!

f

This system contains the first two staves of music. The vocal staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes, accented with greater-than signs (>). The piano accompaniment is in bass clef, also with a key signature of one sharp and a 6/8 time signature. It consists of a steady eighth-note bass line and a treble line with chords and some melodic movement. A forte (*f*) dynamic marking is placed below the piano staff.

Come with the leaves for a frolic; — Heigh - ho! heigh - ho!

pp *f*

This system contains the next two staves. The vocal staff continues the melody, including a long note with a fermata. The piano accompaniment features a more active treble line with sixteenth-note runs and chords. Dynamic markings of *pp* (pianissimo) and *f* (forte) are present.

how the winds blow! O - ver the hills let us

This system contains the final two staves. The vocal staff concludes the phrase. The piano accompaniment continues with a consistent eighth-note bass line and chords in the treble. The system ends with a double bar line.

rol - lick — Red is the su - mach and bronze is the oak,

pp *mf*

Un - der the leaves hide the wee Brown-ie folk. Heigh - ho! heigh - ho!

f

how the winds blow! Heigh - ho! heigh - ho! heigh - ho!

5. Mr. Wind and Madam Rain.

Lustily

1. Mr. — Wind came roar - ing o - ver the hill, Oh -
 2. Then down came gen - tle Mad - am Rain, A -

mf *with vigor.*

ho - ho - ho - ho! laughed he, — And he bent and twist - ed the
 pit - a - pat - pat, sang she, — And she soothed the trem - bling

p

shak - ing trees, And he whirl'd the big wind - mill; — And he
 flow'rs to sleep, And si - lenc'd the rus - tling grain — And

chas'd a - far — the fly - ing leaves, O - ho - ho - ho - ho! laugh'd
 dim-pled the face of the lake so deep, A - pit - a - pat - pat! sang

he. — O - ho - ho - ho! I'm the bold North Wind, I —
 she. — A - pit - pat - pat! I'm the gen - tle Rain and I

love to blus - ter and blow, — And I shake the hills with my
 love the flow - ers, sang she, — And the bab - bling brook and the

might - y laugh, O - ho - ho - ho - ho! O - ho! —
 fresh green grass, A - pit - a - pat - pat! sang she. —

6. Coasting.

Joyfully.

Oh, what fun, what jol - ly fun! In the win - ter weath - er,

The first system of the musical score for 'Coasting'. It features a vocal line in 4/4 time and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody is simple and rhythmic, with lyrics written below the notes.

With our sleds to climb the hill, Trudg-ing up to - geth - er;

The second system of the musical score. The piano accompaniment continues with chords and single notes, supporting the vocal melody. The lyrics are written below the vocal line.

Then a shove, a lit - tle run, And slid - ing down you go, With

The third system of the musical score. The piano part includes some arpeggiated chords. The vocal line continues with the lyrics written below.

lit - tle shrieks of laugh - ter To the plain be - low.

The fourth and final system of the musical score on this page. It concludes with a final chord in the piano part and a final note in the vocal line. The lyrics are written below the vocal line.

7. The Snowman.

With motion.

The snow-man stands out on the lawn, And his two coal black

eyes Have in them such a fun - ny look Of won - der and sur -

prise The old black hat up - on his head, Makes him look quite young and

gay, But when the sunshine comes a - gain, I fear he'll melt a - way.

8. Skating.

Lively.

Oh, hur - ry quick, the ice is thick, Get read - y in a

staccato.

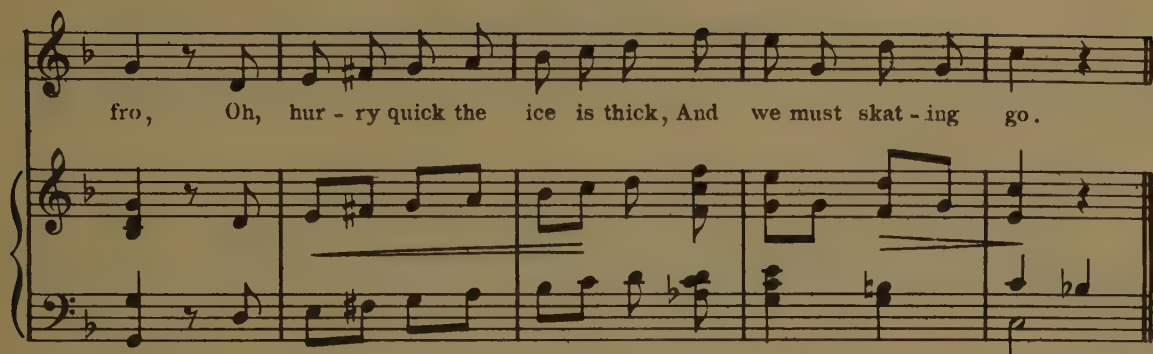
The first system of the musical score for '8. Skating.' features a vocal melody in G major (one flat) and 2/4 time. The piano accompaniment is marked 'staccato.' and consists of a simple rhythmic pattern in the right hand and a more active bass line in the left hand.

trice; We'll tramp - ing go a - cross the snow, To skate up - on the

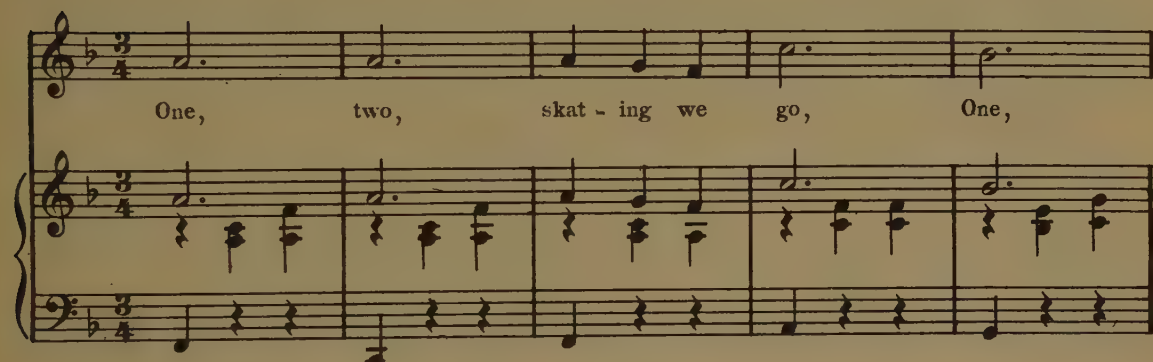
The second system continues the melody and accompaniment. The piano part maintains the staccato character with consistent rhythmic patterns.

ice. And all our mates on shin - ing skates, Skim quick - ly to and

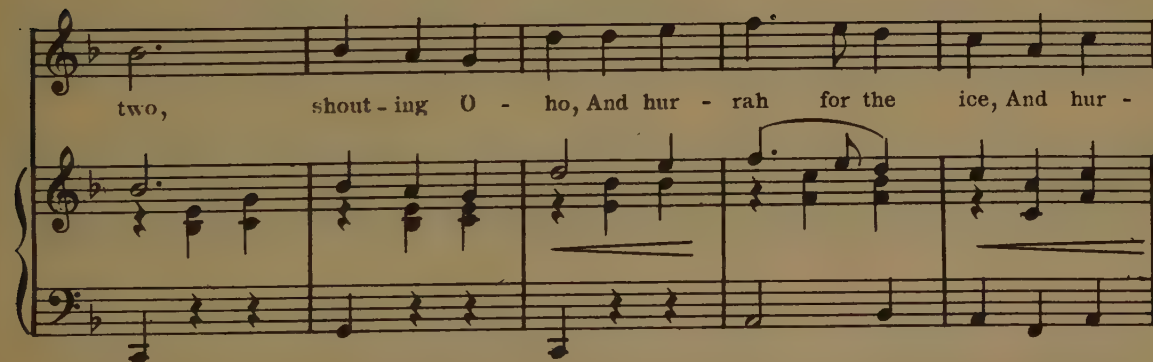
The third system concludes the piece. The piano accompaniment features some chordal textures in the right hand while the left hand continues its rhythmic accompaniment.



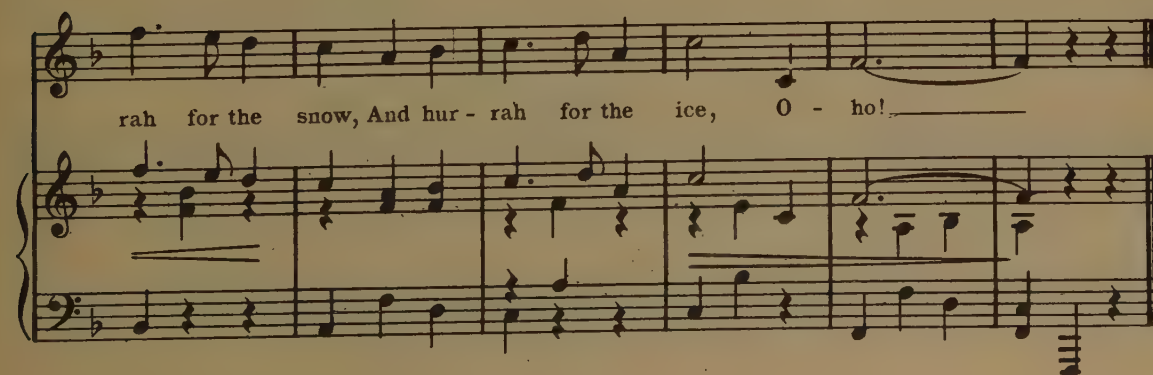
fro, Oh, hur - ry quick the ice is thick, And we must skat - ing go.



One, two, skat - ing we go, One,



two, shout - ing O - ho, And hur - rah for the ice, And hur -



rah for the snow, And hur - rah for the ice, O - ho!

9. The Weather Vane.

Breezily.

I'm a wea-ther vane-O, And I live O-ho! On the

mf

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

top of a stee-ple high, — And I'm point-ing so where the

This system contains measures 4 through 6. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

breez-es blow, As a-round and a-round I fly. — So

This system contains measures 7 through 9, concluding the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

light - ly I whirl, And I twist and I twirl, And when -

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features a melody in the right hand with slurs and a bass line with dotted half notes. A piano (*p*) dynamic marking is present at the beginning of the piano part.

ev - er you wish to see Wheth - er East or West Blow the

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same melodic and harmonic structure. The piano part includes slurs and dynamic markings such as *mf* and *f*.

breez - es best, You can al - ways de - pend on me. —

The third system concludes the musical phrase. The vocal line ends with a half note and a fermata. The piano accompaniment also concludes with a half note and a fermata. The system ends with a double bar line.

10. World Wonders.

1. Look up! Look up and tell to me What won-ders o - ver -
 2. Look 'round! Look 'round and tell to me What won-ders 'round a -
 3. Look down! Look down and tell to me What won-ders 'neath the

head you see, An arch of blue, white clouds a-float, The big and blaz-ing
 bout you see, A car-pet green, great no-ble trees With leaves a sway-ing
 sod you see, The soft, warm earth, the sleep-ing seeds Wrapped in their cov-ers

sun, And aft - er dark the shin-ing stars That step out one by one.
 mass, And flow-ers sprink-led ev-'ry-where Like stars a-mong the grass.
 brown, And all the hun - gry root-lets that Go push-ing, push-ing down.

Flowers.

11. Buttercups.

Simply and tenderly.

Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing

down there in the grass, Do you each one hold shin - ing

drops of dew For the fair - y folk who pass?

The musical score is written for voice and piano. It features a melody in the voice part and accompaniment in the piano part. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part includes a dynamic marking of *p* (piano). The lyrics are: "Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing down there in the grass, Do you each one hold shin - ing drops of dew For the fair - y folk who pass?".

12. Cat-tails.

Con moto.

Oh, we wear brown vel-vet jack-ets in the Fall, ——— And we

grow up so slen-der straight and tall, ——— For we're cat-tails - O In the

marsh-lands low, And we wear brown vel-vet jack-ets in the Fall. ———

The musical score is written for voice and piano. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo marking is 'Con moto.' The piano part includes a mezzo-forte (*mf*) dynamic marking. The vocal line consists of three staves of music with lyrics. The piano accompaniment consists of two staves of music for each vocal line, featuring chords and melodic lines in both hands.

13. Daisies.

Daintily.

1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle
 2. Lit - tle Miss Dai - sy's cou - sin Sue, Lives next door as

p e leggiero.

flow - er - lass Her cap frills are as white as
 cous - ins do But black-eyed Su - san's ver - y

snow She nods a greet-ing so and so.
 gay And wears a yel - low cap al - way.

14. The Morning-Glory Bells.

Gaily.



Oh, the morn - ing - glo - ry bells are swing - ing, ring - ing,

p

This system contains the first two measures of the song. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics 'Oh, the morn - ing - glo - ry bells are swing - ing, ring - ing,' are written below the staff. A repeat sign is placed at the beginning of the second measure. The piano accompaniment is written for grand staff (treble and bass clefs). The first measure of the piano part starts with a piano dynamic marking (*p*) and a crescendo hairpin.

swing - ing, ring - ing un - der my case - ment high.

This system contains the next two measures. The vocal line continues with the lyrics 'swing - ing, ring - ing un - der my case - ment high.' The piano accompaniment continues with the same melodic and harmonic patterns.

Pur - ple bells and white ones, pink - ly blush - ing bright ones,

This system contains the final two measures of the song. The vocal line concludes with the lyrics 'Pur - ple bells and white ones, pink - ly blush - ing bright ones,'. The piano accompaniment provides a final harmonic support.

Peal-ing forth their mu-sic to the morn-ing sky. If you're peep-ing
Dew-drops shin-ing

Fine.

When the world is sleep-ing, You may catch them creep-ing up to
On the sat-in lin-ing, Ten-drills all a turn-ing as the

greet the sun, Fair-y bells a shak-ing, Twist-ed buds a-wak-ing,
chim-ing swells, Elf-in shapes a-danc-ing, Through the leaves a glanc-ing,

Blos-soms all a quak-ing, Love-ly, ev-'ry one. Oh the
Sil-ver chimes en-tranc-ing, Morn-ing-glo-ry bells.

rit.

rit.

D.S.al fine.

15. Milkweed Seeds.

Gracefully.

The milk - weed pods are ripe and brown, Wide o - pen are their

p

This system contains the first four measures of the song. The vocal melody is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line.

doors, And milk - seed ba - bies lie a - sleep Up - on the shin - ing

This system contains measures five through eight. The musical notation continues with the vocal and piano parts. The lyrics are written below the vocal line.

floors. Oh, wake and stretch your sat - in wings And spread them out to

This system contains the final three measures of the song. The musical notation concludes with the vocal and piano parts. The lyrics are written below the vocal line.

dry, For ver - y soon the breeze will come And you will have to

rit.

Waltz tempo.

fly, Then fly a-way, milk - weed, milk - weed seeds,

p lightly.

Spread out your sat - in wings, ——— For you — and

all your sis - ter seeds Can fly like liv - ing

things. Then fly a-way, milk - weed, milk - weed seeds,

Now your wings are dry, Then have your play for

you - must stay In the dark earth by and by.

16. Poppies.

Dreamily.

Sleep-y pop-pies, red and white, Why a nod-ding

pp rocking motion.

keep?

You should wait un - til the night, E'er you nod to

sleep.

Gold-en wheat-heads whis - per low

Lul - la - bies so

sweet,

Breezes rock you to and fro Downthere in the wheat.

17. The Sweet-Pea Ladies.

Daintily.

Sweet peas white, sweet peas pink, Sweet peas purple and shaded,

p

Nod their bon-net frills at me, Frills all fresh or faded. Oh,

mf

sweet pea la-dies, all in a row, How nice it must be to have bonnets that grow, And

p *rit.*

a tempo. *rall.*

then they all be - come you so, Sweet pea, sweet pea la - dies.

p a tempo. *p rall.*

18. Water-Lilies.

Gaily.

O - pen cups of daz - ling white, Shin - ing hearts of gold,

Like a treas - ure - chest un - locked, When the buds un - fold.

Strange to think your hid - den roots, 'Search - ing in the mud, Should

find such pearl - y pet - als, For a wa - ter - li - ly bud.

Birds, Insects and Animals.

19. The Bobolink.

Sprightly.

The — bob - o - link is a jol - ly bird, And a

jol - ly bird is he. — A moth - er - o - link has this

bob - o - link, And his chick - y - o - links are three. The bob - o - link, he

wears a knob, All black and white is he, The moth-er-o-link has a

gown of brown And grey the ba-bies three, The bob-o-link has a

mer-ry song, A mer-ry song has he, But

when his ba-bies try to sing They just say "Chee! Chee! Chee!"

20. The Crow.

1. An — old black crow flew o'er the corn,
 2. The — crow grew brave and down he flew,
 3. Up — flew the crow that sum - mer morn,

"Caw! Caw!" said he. And — he was sad and
 "Caw! Caw!" said he. Then — side - wise looked. "And
 "Caw! Caw!" said he. "I — think I'll taste this

quite for-lorn "Caw! Caw!" said he. For down be - low, the
 who are you? Caw! Caw!" said he. The scare-crow an-swered
 juic- y corn, Caw! Caw!" said he. And aft- er that the

corn grew sweet, But he had not a bite to eat, He
not a word, He not so much as e - ven stirred, "You're
wise old bird, When - e'er the breeze the scare-crow stirred, Would

feared a scare-crow in the wheat, "Caw! Caw!" said he.
just a scare-crow, thought the bird, "Caw! Caw!" said he.
greet him with a pleas - ant word, "Caw! Caw!" said he.

21. Foreign Tongues.

The lit - tle dog says bow-wow-wow! The puss - y cat says

me - ow! The big cock crows while soft - ly lows The gen - tle boss - y cow.

22. The Frog.

Allegretto.

1. If I were a lit - tle frog, frog, frog, And
 2. If I could jump so high, high, high, And

p *p*

sat on a big round log, log, log, Out where the winds blow
 catch a buzz - ing fly, fly, fly, Out in the blaz - ing

cool, sun. Out where the winds blow cool, I'd
 Out in the blaz - ing sun, I'd

bask in the sun and I'd blink, blink, blink, But I can't say what I'd
 shut my eyes to a crack, crack, crack, I'd count the spots on my

p *p*

think, think, think, If I fell in the big, black pool, If I
back, back, back, And I'd jump in the pond for fun, And I'd

fell in the big black pool, }
jump in the pond for fun. } Now frog-gies all can

swim you know, Which sim-ply-fies the mat-ter so, I'd

meno mosso. *a tempo.*
like to lie out on a log, If I were just a speck-led frog.

meno mosso. *a tempo.*

23. Hickory Dickory Dock.

Moderato.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato.' The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: 'Ding dong, Ding dong! Hark, 'tis the stroke of Grand - fa-ther's clock, Ding dong, Ding dong! Grave - ly it sings its slow tick tock, Tick tock! Ding dong! Tick tock! Ding dong!' The piano part includes dynamic markings: 'mf' (mezzo-forte) at the beginning of the first system and 'f' (forte) at the beginning of the second system. The score is written in a classic, slightly aged style with clear notation and lyrics.

Ding dong, Ding dong! Hark, 'tis the stroke of

Grand - fa-ther's clock, Ding dong, Ding dong! Grave - ly it sings its

slow tick tock, Tick tock! Ding dong! Tick tock! Ding dong!

Hark! _____ it is twelve o' - clock.

'Ssh! the mid-night chime, and si - lent lies the slum-bring house,

'Ssh! there's not a sound ex - cept the squeak-ing of a mouse.

Come wee mouse with coat of gray, Mad - am Cat has gone a way,

Come and nib - ble, frisk and play, Come lit - tle creep - ing mouse,

This system contains the first two measures of the song. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are 'Come and nib - ble, frisk and play, Come lit - tle creep - ing mouse,'.

Hick - o - ry Dick - o - ry Dock — The mouse ran up — the

This system contains measures 3 and 4. The piano part features a 'p' (piano) dynamic marking in measure 3. The lyrics are 'Hick - o - ry Dick - o - ry Dock — The mouse ran up — the'.

clock — The clock struck one, and down he ran,

This system contains measures 5 and 6. The piano part has a fermata over the first measure of measure 6. The lyrics are 'clock — The clock struck one, and down he ran,'.

Hick - o - ry Dick - o - ry Dock!

This system contains measures 7 and 8, ending with a double bar line. The piano part has a fermata over the first measure of measure 8. The lyrics are 'Hick - o - ry Dick - o - ry Dock!'.

24. Night Moth.

Andante.

1. Oh, moth of the night, You love but the light,
 2. Oh, moth of the night, Your wings are so white,

p

Shim-mer-ing, shin-ing out there in the dark, And you and your sis-ters search
 Flut-ter-ing soft-ly the dark gar-den thro', The lamps and the lan-terns are

out ev-'ry spark, Oh, moth of the night, of the night. —
 shin-ing for you, Oh, moth of the night, of the night. —

p

25. Lady Bug.

Quietly.

Red and speck-led la - dy bug, Are your chil - dren safe and snug?

p

This system contains the first two staves of the song. The vocal staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (*p*) dynamic marking. The lyrics are written below the vocal staff.

Did you leave them ver - y well? La - dy bug, why wont you tell?

Fine.

This system contains the next two staves. The vocal staff continues the melody, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal staff. The system concludes with a double bar line and the word "Fine." written below the piano staff.

Tempo di Waltz.

Up and down this blade of grass, Pray why do you

This system contains the final two staves of the song. The tempo is marked "Tempo di Waltz." The key signature changes to one sharp (F#) and the time signature changes to 3/4. The vocal staff continues the melody, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.

roam? ——— Don't you think your chil - dren are Need - ing

you at home? ——— Now you stop and gen - tly wave

Feel - ers to and fro, ——— Hur - - ry and

make up your mind, It is time to go. ———

D. C. al Fine.

26. Lullaby.

Tenderly.

Sleep, lit-tle bird, in your down - y nest,

p

Sleep, lit - tle seed, in your pod, ———

Sleep, lit - tle worm, in your silk co - coon,

Seek ——— the land of nod. ———

Close your eyes and for - get a - while

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It contains the lyrics "Close your eyes and for - get a - while". The piano accompaniment is written on two staves (treble and bass clef) and features a flowing, arpeggiated pattern in the right hand and a more rhythmic, eighth-note pattern in the left hand.

Frost and wind and rain,

The second system continues the musical score. The vocal line has the lyrics "Frost and wind and rain,". The piano accompaniment maintains the same arpeggiated texture, with the right hand playing a series of ascending and descending eighth-note chords.

Sleep un - til the shin - ing sun

The third system of the musical score features the vocal line with the lyrics "Sleep un - til the shin - ing sun". The piano accompaniment continues with its characteristic arpeggiated accompaniment, providing a steady harmonic foundation for the vocal melody.

Wak - ens you a - gain.

The fourth and final system on this page shows the vocal line with the lyrics "Wak - ens you a - gain.". The piano accompaniment concludes with a final arpeggiated figure in the right hand and a sustained note in the left hand, ending the piece.

27. Awakening.

With motion.

Wake, lit-tle bird, and draw your head

The first system of the musical score is in 3/4 time. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics 'Wake, lit-tle bird, and draw your head' are written below the vocal line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Out from be - neath your wing,

The second system continues the melody and accompaniment. The lyrics 'Out from be - neath your wing,' are written below the vocal line. The piano accompaniment continues with chords and a moving bass line.

Shake your feath - ers in the sun,

The third system concludes the piece. The lyrics 'Shake your feath - ers in the sun,' are written below the vocal line. The piano accompaniment continues with chords and a moving bass line.

Sing, wee bird - ling, sing! _____

The first system of the musical score features a vocal melody on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a half note 'Sing', followed by a quarter note 'wee', a half note 'bird', a quarter note 'ling', and a half note 'sing!' which is followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Spread your wings and do your best, Dear lit-tle

The second system continues the song. The vocal melody includes the lyrics 'Spread your wings and do your best, Dear lit-tle' followed by a sharp sign indicating a key change. The piano accompaniment continues with similar harmonic support.

bird, to fly, _____ Till we see you

The third system contains the lyrics 'bird, to fly, _____ Till we see you'. The vocal melody has a long horizontal line after 'fly,'. The piano accompaniment continues with chords and a bass line.

like a speck In the big blue sky. _____

The fourth system concludes the page with the lyrics 'like a speck In the big blue sky. _____'. The vocal melody ends with a final note and a long horizontal line. The piano accompaniment ends with a final chord and a bass line.

28. Mr. and Mrs. Sparrow.

Chatty.

Mis - tress Spar - row pert and perk - y, with your man - ners quick and

p leggiero.

The first system of the musical score for 'Mr. and Mrs. Sparrow'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with the lyrics 'Mis - tress Spar - row pert and perk - y, with your man - ners quick and'. The piano accompaniment starts with a piano dynamic marking and the instruction 'leggiero'.

jerk - y, Oh! you scold and sput - ter so! Hop - ping

The second system of the musical score. The vocal line continues with the lyrics 'jerk - y, Oh! you scold and sput - ter so! Hop - ping'. The piano accompaniment continues with the same instrumental texture.

in the gut - ter, O! Where - fore — Mis - tress

The third system of the musical score. The vocal line concludes with the lyrics 'in the gut - ter, O! Where - fore — Mis - tress'. The piano accompaniment ends with a final chord.

Spar-row? Sir Cock Spar-row your chit - chat - ter, Is a

p

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'Spar-row? Sir Cock Spar-row your chit - chat - ter, Is a'. A piano dynamic marking (*p*) is present in the piano accompaniment.

bus - y nois - y clat - ter, And your dark cra - vat and

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are 'bus - y nois - y clat - ter, And your dark cra - vat and'.

col - lar Must have cost at least a dol - lar.

This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are 'col - lar Must have cost at least a dol - lar.'.

Did they, Mis - ter Spar - row?

This system contains the fourth line of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are 'Did they, Mis - ter Spar - row?'.

29. Milking Time.

Who is at the mead - ow bars, Soft - ly, soft - ly

p

p

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of three flats and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a piano (*p*) dynamic marking. The second measure has a crescendo hairpin. The third measure has a piano (*p*) dynamic marking.

low - ing, When the sun is in the west, Slow - ly home-ward

This system contains measures 4 through 7. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are crescendo and decrescendo hairpins in the piano part.

go - ing. Moo! Moo! Slow - ly home-ward

p

This system contains measures 8 through 11. The vocal line includes the words "Moo!" in measures 9 and 10. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present in measure 9.

go - ing; Bring the milk - ing - pail and stool, From the shad - ed

dai - ry cool, For the foam - ing milk is flow - ing, flow -

ing, Moo! Moo! Moo! Moo!

For the foam - ing milk is flow - ing, flow - ing.

30. The Pigeon.

Simply.

The musical score is written for a voice and piano. It consists of four systems of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/style marking is 'Simply.'.

System 1: The vocal line begins with the lyrics 'Lit - tle gray pig - eon with your pink, pink toes, What'. The piano accompaniment starts with a piano (*p*) dynamic. The melody is simple and melodic.

System 2: The vocal line continues with 'love - ly tints you wear, — Lit - tle gray pig - eon with your'. The piano accompaniment continues with a similar melodic pattern.

System 3: The vocal line continues with 'rain - bow breast And your eyes like jew - els rare.' The piano accompaniment continues with a similar melodic pattern.

System 4: The vocal line ends with 'Lit - tle gray pig - eon with your soft coo - coo, A'. The piano accompaniment continues with a similar melodic pattern.

low and ten - der call, — Lit - tle gray pig - eon your

mur - m'ring note Is the sweet - est one of all.

31. Piggie Wig and Piggie Wee.

Quaintly.

Pig - gy-wig and Pig - gy-wee Were lit - tle pigs to - geth - er, Said

Pig - gy-wig to Pig - gy-wee, "Tis ver - y pleas - ant weath - er," Said

Pig - gy-wig to Pig - gy-wee, "I think'tis time for din - ner, For

tho' I'm not a big pig yet, I'm a hun-gry young be - gin - ner?"

Ee - ee! squealed Pig - gy-wig, And Ee - ee! squealed the oth - er, For

Pig - gy-wee pro - test-ed he Was as hun-gry as his broth - er.

32 The Wood-pecker.

Gracefully.

Oh, his pret - ty head is bril - liant red, His cloak is black and

p

This system contains the first four measures of the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic marking.

white, And his home you'll see in a hol - low tree If you mark his rap - id

This system contains measures 5 through 8. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

flight, Hr - r - r - r! he knocks all day, As he picks and pecks the

This system contains measures 9 through 12. The vocal line includes the onomatopoeic 'Hr - r - r - r!' and the lyrics 'he knocks all day, As he picks and pecks the'.

tree Hr - r - r 'tis wood-peck - er gay, Such a bus - y bird is he.

p

This system contains the final four measures (13-16) of the song. It concludes with the lyrics 'tree Hr - r - r 'tis wood-peck - er gay, Such a bus - y bird is he.' The piano part ends with a final chord in the bass clef.

The Family Relation.

33. The Language Lesson.

Gracefully.

When we wake up we say good - morn-ing, Good - morn-ing, Good -

p

This system contains the first two measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are 'When we wake up we say good - morn-ing, Good - morn-ing, Good -'. A piano dynamic marking '*p*' is placed below the piano part.

morn - ing. When we wake up we say good - morn - ing, To

This system contains measures three and four. The vocal line continues with 'morn - ing. When we wake up we say good - morn - ing, To'. The piano accompaniment continues with chords and moving lines. The lyrics are 'morn - ing. When we wake up we say good - morn - ing, To'.

all the friends we meet. But if we lived a -
Were we in Ger - man -

mf

This system contains measures five and six. The vocal line continues with 'all the friends we meet. But if we lived a -' and 'Were we in Ger - man -'. The piano accompaniment continues. A mezzo-forte dynamic marking '*mf*' is placed below the piano part. The lyrics are 'all the friends we meet. But if we lived a -
Were we in Ger - man -'.

cross the sea In La Belle France, you'd say to me "Bon
y next day, Then "Gu - ten mor - gen" you would say, Yes, Yes,

jour, mon cher a - mi, Bon jour, mon cher a - mi.
that is what you'd say, Yes, that is what you'd say.

34. Pussy.

Simply.

1. Puss - y has a co - zy home, A bas - ket in the barn; And
2. Moth - er Puss-y purrs and purrs As if to say, "You see These

p

there she keeps her kit - tens three All safe and snug from harm, Blue
kit - tens are the pret - ti - est In all the world to me." And

eyes just o - pened to the light, Fur coat as soft as silk, And
when she looks up in my face And ques - tions me with "mew"? I

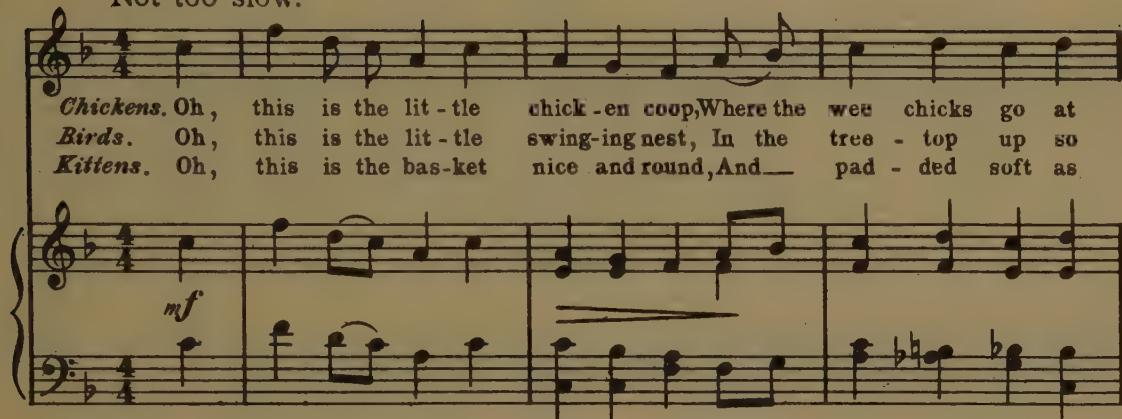
p

ap - pe - tites all read - y for A sau - cer full of milk.
could not have the heart to say They were not nice, could you?

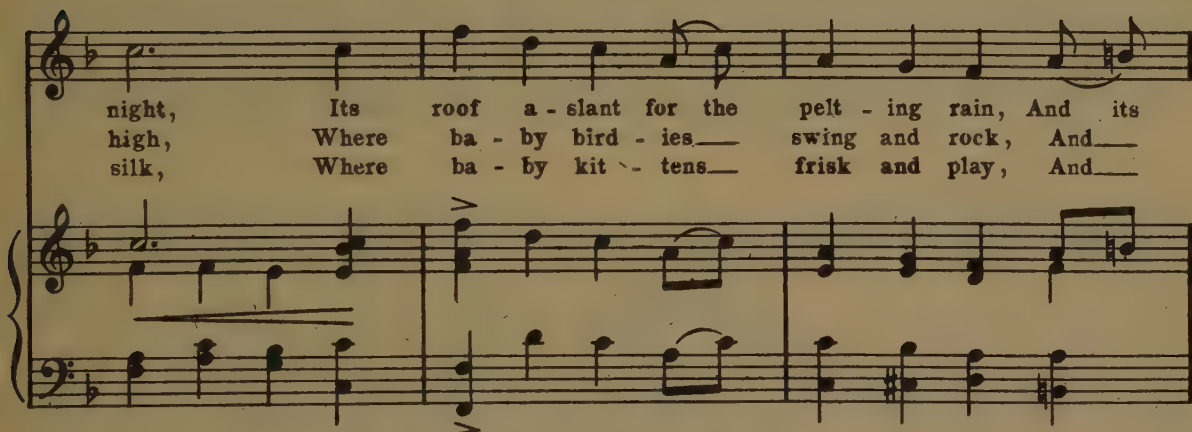
35. Some Lullabys.

(For Finger Play.)

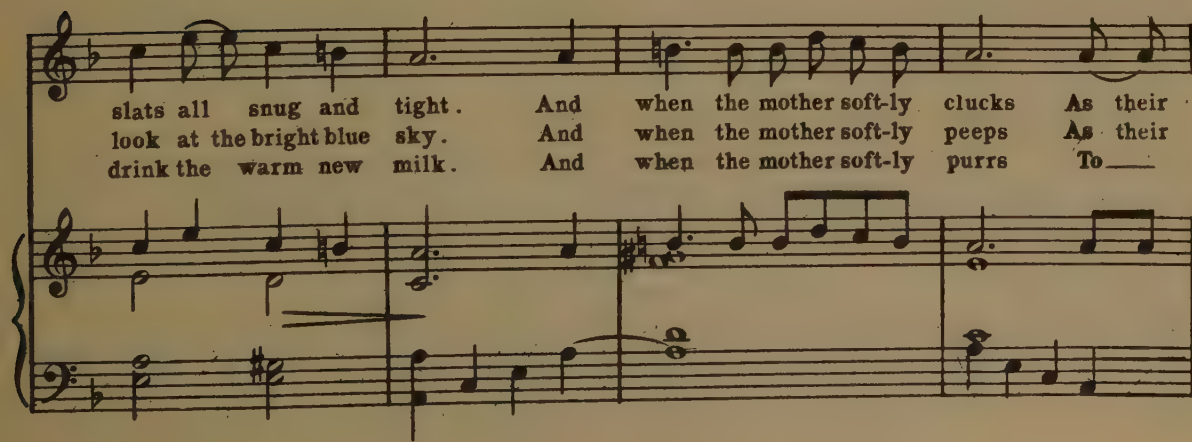
Not too slow.



Chickens. Oh, this is the lit - tle chick - en coop, Where the wee chicks go at
Birds. Oh, this is the lit - tle swing - ing nest, In the tree - top up so
Kittens. Oh, this is the bas - ket nice and round, And — pad - ded soft as



night, Its roof a - slant for the pelt - ing rain, And its
 high, Where ba - by bird - ies — swing and rock, And —
 silk, Where ba - by kit - tens — frisk and play, And —



slats all snug and tight. And when the mother soft - ly clucks As their
 look at the bright blue sky. And when the mother soft - ly peeps As their
 drink the warm new milk. And when the mother soft - ly purrs To —

lul - la - by she sings, The lit - tle chicks go snug-gling in, And
 lul - la - by she sings, The lit - tle bird - lings snug - gle down, And
 hush their ba - by cries, They snug - gle in her soft, warm fur, And

hide be-neath her wings, And hide be-neath her wings._____
 hide be-neath her wings, And hide be-neath her wings._____
 close their ba - by eyes, And close their ba - by eyes._____

pp *p* *pp rit.*

Hush a - by - by and a cluck, cluck, cluck, My ba - bies, go to sleep, Oh,
 Hush - a - by - by and a peep, peep, peep, My ba - bies, go to sleep, And
 Hush - a - by - by and a purr, purr, purr, My ba - bies, go to sleep, Oh,

gently.

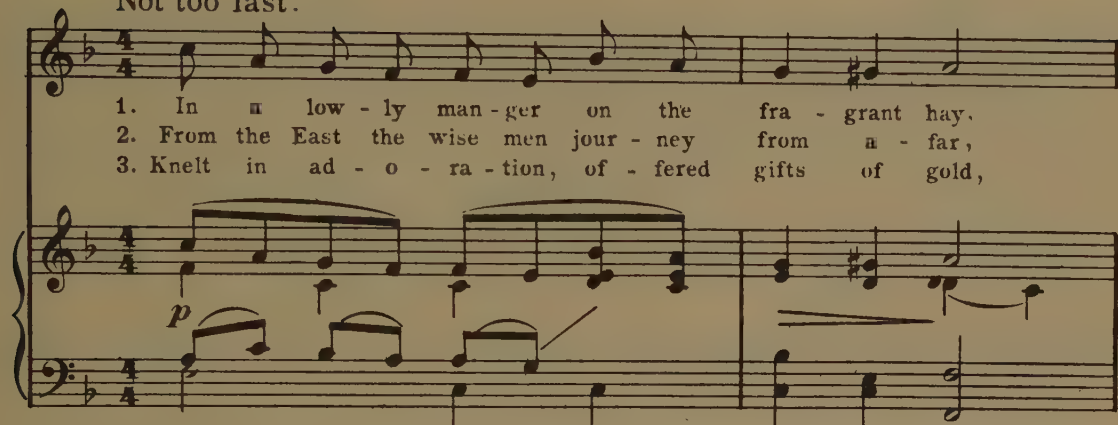
sleep and dream and wake a - gain When morn - ing sun - beams peep.
 sleep and dream and wake a - gain When morn - ing sun - beams peep.
 sleep and dream and wake a - gain When morn - ing sun - beams peep.

Songs for Special Occasions.

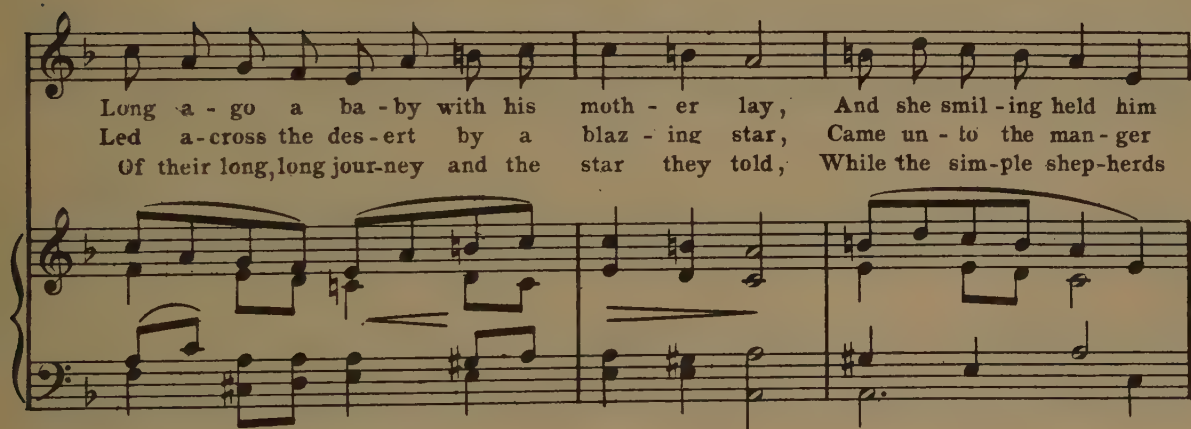
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36. Christmas Carol.

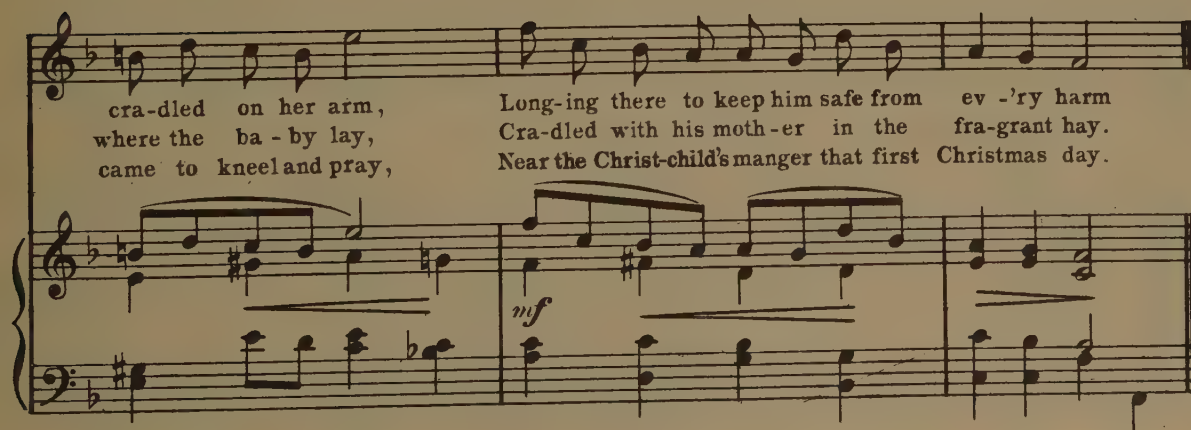
Not too fast.



1. In a low - ly man - ger on the fra - grant hay,
2. From the East the wise men jour - ney from a - far,
3. Knelt in ad - o - ra - tion, of - fered gifts of gold,



Long a - go a ba - by with his moth - er lay, And she smil - ing held him
Led a - cross the des - ert by a blaz - ing star, Came un - to the man - ger
Of their long, long jour - ney and the star they told, While the sim - ple shep - herds



cra - dled on her arm, Long - ing there to keep him safe from ev - 'ry harm
where the ba - by lay, Cra - dled with his moth - er in the fra - grant hay.
came to kneel and pray, Near the Christ - child's man - ger that first Christmas day.

37. Christmas Joys.

Joyfully

Hol - ly wreaths are shin - ing, — Christ-mas bells are

p staccato.

The first system of the musical score for 'Christmas Joys'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with the lyrics 'Hol - ly wreaths are shin - ing, — Christ-mas bells are'. The piano accompaniment is marked *p staccato.* and consists of a treble and bass staff.

chim - ing, And car - ols float - ing on the air, With a

The second system of the musical score. The vocal line continues with the lyrics 'chim - ing, And car - ols float - ing on the air, With a'. The piano accompaniment continues with a treble and bass staff.

tra - la - la, and a tra - la - la, And Christ-mas kind - ness

mf *p*

The third system of the musical score. The vocal line concludes with the lyrics 'tra - la - la, and a tra - la - la, And Christ-mas kind - ness'. The piano accompaniment includes dynamic markings *mf* and *p* and features a crescendo hairpin.

ev - 'ry-where, With a tra - la - la - la - la! There's frolic and fun and

mf

Christ - mas mirth, And blaz - ing logs up - on the hearth; With

Christmas can - dles shin - ing, And a tra - la - la! And a tra - la - la! And

p

Christmas bells a chim - ing, With a tra - la - la - la - la.

mf

38. Christmas Secrets.

Moderato.

1. The air is full of mys-ter-y, and
2. Then San - ta Claus will fly a-round with

pp

se - crets are a - wing, And if you hap - pen on one,
heav - y lad-en sleigh, And down the chim-neys has-ten

don't you tell a sin - gle thing, And per - haps we've some-thing hid - ing for each
in his u - sual hap - py way, Oh, he brings such loads of pres-ents to the

loved one dear, For Christ-mas day is com-ing and will
 chil-dren dear, And Christ-mas day is com-ing and he'll

gaily.

soon be here. Tra-la-la-la-la-la-la, Tra-la-la-la-la-la-la, For
 soon be here. Tra-la-la-la-la-la-la, Tra-la-la-la-la-la-la, For

leggiere.

Christ-mas day is com-ing and will soon be here.
 San-ta Claus is com-ing and will soon be here.

39. The New Year.

Gladly.

1. Christ-mas joys are o-ver, New Year's day is past,
 2. Pa-ges white and spot-less, as a drift of snow,

mf

This musical system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic marking.

And we glad-ly greet you, lit-tle friends, at last; We have had our frolic, we have
 We will see what pro-gress Eas-ter - tide may show. Let us work and stud-y, let us

This musical system continues the vocal melody and piano accompaniment. The piano part includes a fermata over a chord in the right hand.

had our play, — Let's be-gin our les-sons with a will to-day.
 play and sing, — And we'll see what good things this New Year will bring.

This musical system concludes the piece with a final vocal phrase and piano accompaniment. The piano part features a fermata over a chord in the right hand.

40. The First Thanksgiving Day.

1. The gold - en grain was gath - ered all, The
 2. The In - dians came to show good will, To
 3. Oh, man - y a day has passèd since then, But

maize, the nuts and the fruits of Fall, When our Pil - grim fa - thers
 smoke peace pipes and for - get to kill, And the Pil - grims prayed to
 when the year rolls a - round a - gain To this day of feast in the

gave a feast Of — thanks for the care of man and beast,
 God a - bove, Gave thanks for His mer - cy and His love, That
 gold - en Fall, Let us give thanks for our mer - cies all,

first Thanks-giv-ing Day, That first Thanks-giv - ing Day.

41. Valentines.

Gaily and rather lively.

Saint Val-en-tine's Day will soon be here, So help me now to

The first system of the musical score for 'Valentines'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics 'Saint Val-en-tine's Day will soon be here, So help me now to' are written below the vocal line.

plan Some val-en-tines for loved ones dear, Sent by the let-ter-

The second system of the musical score. The vocal line continues with the lyrics 'plan Some val-en-tines for loved ones dear, Sent by the let-ter-'. The piano accompaniment continues with chords and moving lines in both hands.

man. Some pa-per lace the page to grace, A pret-ty verse or

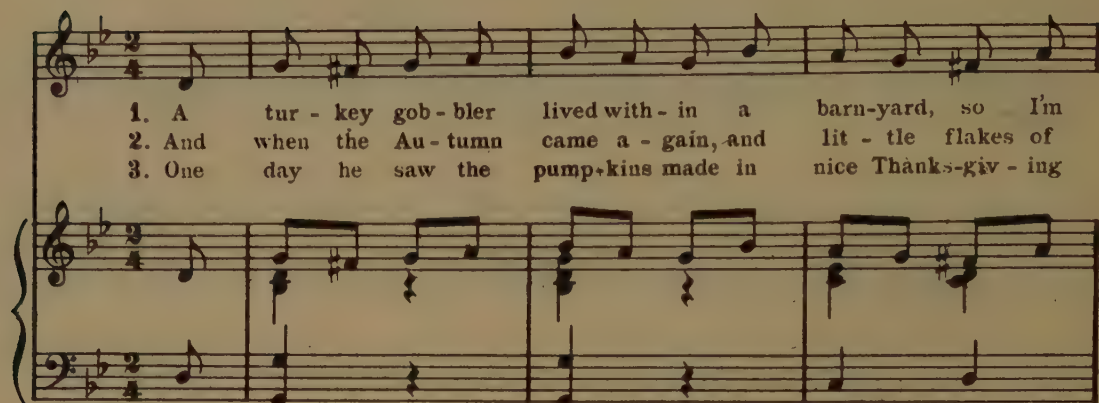
The third system of the musical score. The vocal line concludes with the lyrics 'man. Some pa-per lace the page to grace, A pret-ty verse or'. The piano accompaniment provides harmonic support throughout the system.

two, And ar - rows fleet and nose - gays sweet, For - get - me - nts of

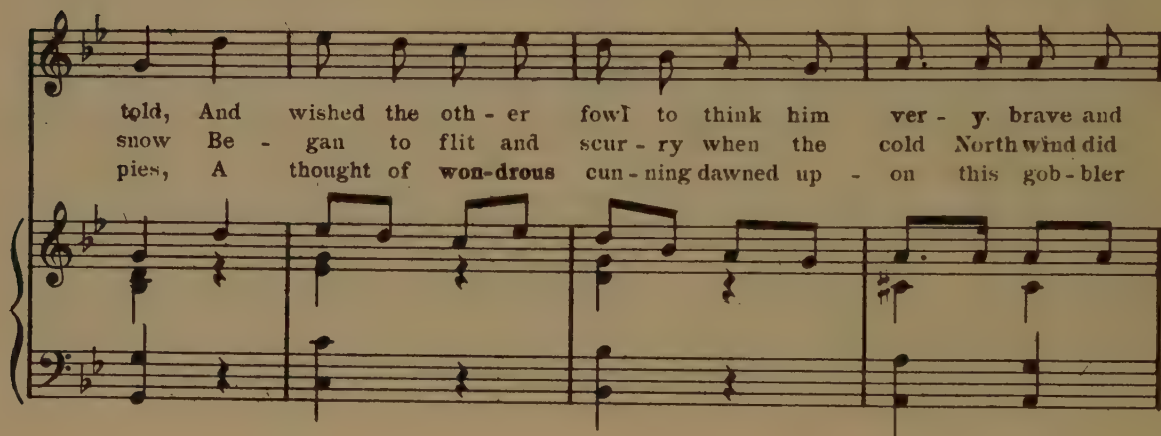
blue, A string of hearts and brok - en darts, And lit - tle love-knots

true, 'Tis thus I send, my dear-est friend, A val - en-tine to you.

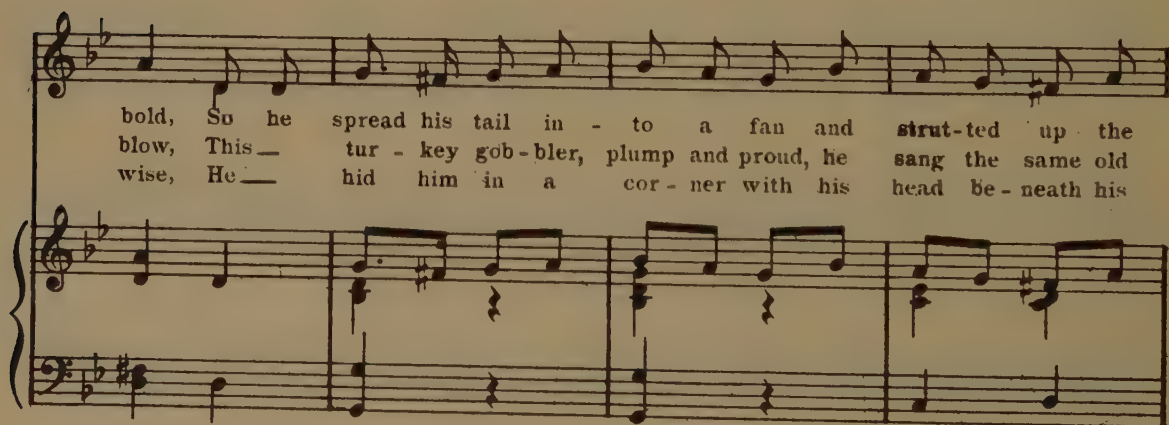
42. Why Mr. Gobbler changed his tune.



1. A tur - key gob - bler lived with - in a barn-yard, so I'm
 2. And when the Au - tumn came a - gain, and lit - tle flakes of
 3. One day he saw the pump - kins made in nice Thanks-giv - ing



told, And wished the oth - er fowl to think him ver - y. brave and
 snow Be - gan to flit and scur - ry when the cold Northwind did
 pies, A thought of won - drous cun - ning dawned up - on this gob - bler



bold, So he spread his tail in - to a fan and strut - ted up the
 blow, This — tur - key gob - bler, plump and proud, he sang the same old
 wise, He — hid him in a cor - ner with his head be - neath his

walk And ev-'ry now and then this tur-key gob-ler would talk:
 tune That he had been a sing-ing since the ver-y first of June:
 wing, And had you stopped to lis-ten there you might have heard him sing:

Refrains: 1st & 2^d verses.

Gob - ble - gob - ble - gob - ble - gob - ble! Gob - ble - gob - ble - gob - ble - gob - ble!

pp(In strict time.)

Pray just look at me.

Gob - ble - gob - ble - gob - ble - gob - ble!

Gob - ble - gob - ble - gob - ble - gob - ble! Who more fine could be.

Refrain for 3^d Verse.

Gob - ble - gob - ble - gob - ble - gob - ble! Gob - ble - gob - ble - gob - ble - gob - ble!

PF (dolefully.)

Don't you look at me, Gob - ble - gob - ble - gob - ble - gob - ble!

Gob - ble gob - ble - gob - ble! I'm thin as I can be

Trades and Occupations.

43. The Postman.

In the rain or in the sun-shine, In the win - ter through the

con pedale.

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat) and the time signature is 3/4. The piano part includes a *p* (piano) dynamic marking and a *con pedale* instruction.

snow, On his round the bus-y post-man, With his let-ter bag must go. Mis - ter

This system contains the second line of music, continuing the vocal melody and piano accompaniment from the first system.

Post-man, Mis - ter Post-man; You have brought us one, two, three, There's a

This system contains the third line of music, continuing the vocal melody and piano accompaniment.

big one, There's a wee one, Oh, I hope it is for me!

This system contains the fourth and final line of music on this page, concluding the piece with a final cadence in the piano part.

44. Sweeping and Dusting.

March tempo.

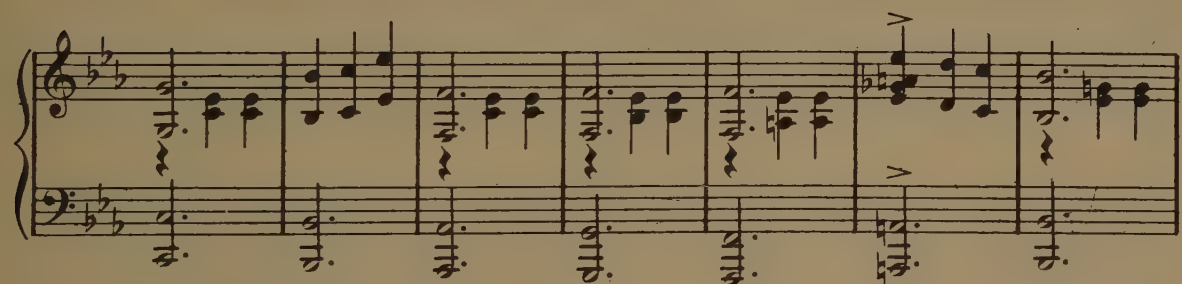
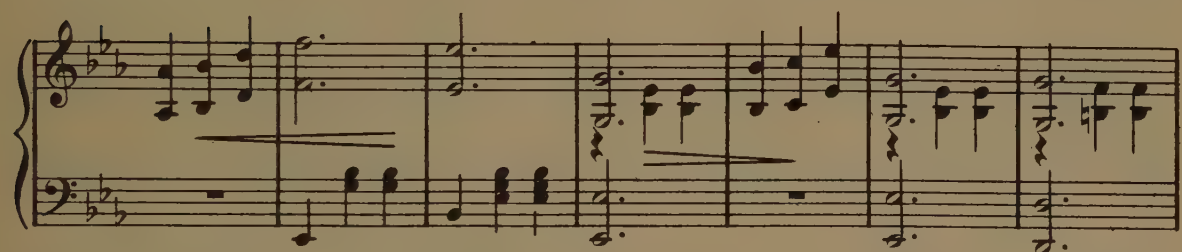
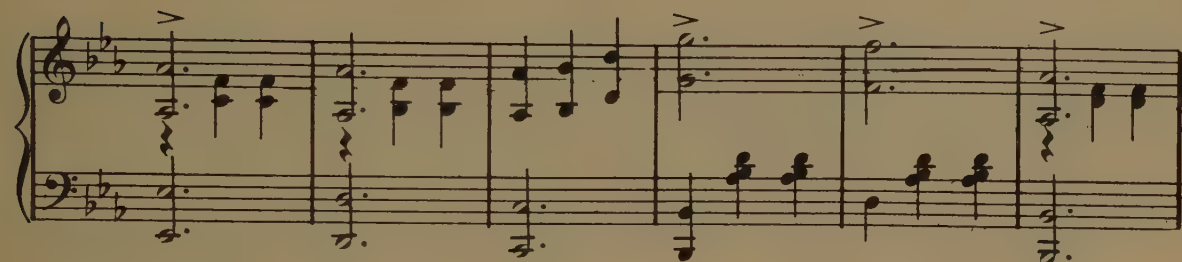
1. Don your cap and a - pron, Take your will - ing broom,
2. Now the sweep - ing's o - ver, We will dust the room,

O - pen all the win - dows In the dust - y room;
Wipe off ev - 'ry dust - speck, Brought forth by the broom;

Move the chairs and ta - bles, Cov - er all the books,
Put the chairs and ta - bles, Each in prop - er place,

Sweep in all the cor - ners, Dust in all the nooks.
Till the room is smil - ing, With its wont - ed grace.

(With a big motion.)



45. The Electric Light.

Moderato.

1. A big and bright e - lec - tric light Lived
 2. One night, when he a - woke, he saw A -
 3. But high and high - er in the heavens The

p

up in a tow - er tall, All day he seemed a globe of
 cross — the heav - ens high, A shin - ing ball that hung a -
 bold — new com - er swung, Un - til a - bove the tow - er

glass, All night a glow - ing ball; And
 gainst The az - ure e - v'ning sky. This
 tall The sil - ver cir - cle hung. The

mf

birds flew by, and fleec - y clouds Came float - ing o'er his
filled him with a great sur - prise, "Up - on my word," said
light be - low seemed dim and pale, The night it shone like

head, ——— He slept by day and glowed by night When the
he, ——— "He thinks him - self as big as I, Who
noon, ——— "I send you greet - ing, friend," said he, "Are

1st & 2d verse. world was all a - bed
can this fel - low be."

Last verse. you the La - dy Moon?

46. The Flagman.

Moderato.

First system of the musical score. The vocal line is in G major, 4/4 time, with a tempo marking of 'Moderato.' The lyrics are 'In a round lit - tle house by the shin - ing track, A -'. The piano accompaniment is in G major, 4/4 time, starting with a piano (*p*) dynamic. The piano part features a melody in the right hand and a bass line in the left hand, with a crescendo marking over the final two measures.

Second system of the musical score. The vocal line continues with the lyrics 'lone by night and day, The — care - ful — watch - man —'. The piano accompaniment continues with the same melody and bass line, maintaining the piano (*p*) dynamic.

Third system of the musical score. The vocal line continues with the lyrics 'ev - er stands To guard the cross - ing way The gates he lifts, or'. The piano accompaniment continues with the same melody and bass line, maintaining the piano (*p*) dynamic. The system ends with a double bar line and repeat signs.

lets- them down, As trains go rush - ing by; At —

The first system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are "lets- them down, As trains go rush - ing by; At —". The piano accompaniment (grand staff) features chords and single notes in the right and left hands.

night the u - by — lan - terns shine, By day the red flags fly.

The second system of the musical score. The vocal line continues with the lyrics "night the u - by — lan - terns shine, By day the red flags fly." The piano accompaniment continues with similar harmonic support.

più mosso accel.

Ding, ding, ding, ding, ding, ding, Oh, look out! Be - ware!

mf più mosso accel.

The third system of the musical score, marked with the tempo change "*più mosso accel.*". The vocal line has the lyrics "Ding, ding, ding, ding, ding, ding, Oh, look out! Be - ware!". The piano accompaniment features a rhythmic pattern of eighth notes with accents, marked with "*mf più mosso accel.*".

Ding, ding,ding, ding, ding, ding,ding, ding, Pray you have a care.

The first system of the musical score is in G major (one sharp). The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with accents marked over the notes.

Ding, ding,ding, ding, ding, ding,ding, ding, Sound a-larm a - gain.

The second system continues the melody and accompaniment. The piano part includes a double bar line in the middle of the system, indicating a measure rest.

Ding, ding,ding, ding, ding, ding,ding, ding, See, here comes the train.

The third system concludes the piece. The piano accompaniment features a final cadence with sustained chords in the right hand and a steady bass line in the left hand.

47. The Ragman.

Moderato.

1. Rum-bling down the al-leys, Driv-ing through the street, A - ny day the
 2. Give him all the piec-es, All the scraps and rags All the emp-ty
 3. For your scraps of i - ron, Pen-nies he will pav Noth-ing need be

p

rit. ad lib.

rag - man You may chance to meet. Rags, old iron! Rags, old iron!
 bot - tles, All the sacks and bags. }
 wast - ed, Noth - ing thrown a - way. }

colla voce.

a tempo.

rit.

a tempo.

Hear the rag-man say, Rags, old iron! Rags, old iron! As he drives this way.

a tempo.

colla voce.

a tempo.

48. The Mill.

Not too slow.

1. Down by the wa - ter stands the mill, And the
2. The hop - per drinks the gold - en grain And —

p

wheel turns round and round; The foam - ing wa - ter
whirr the mill stones go, Un - til at last we

churns and churns As the wheat to flour is ground. } Oh, the
see the flour As — white as driv - en snow. }

mill - stones turn - ing, And the wa - ters churn - ing, And the

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and moving lines in both the right and left hands.

bubbles laugh and gur-gle as they dance down hill, Oh, the mill-ers' dust-y, but his

This system contains the second line of the song. The vocal melody continues with a key signature change to one sharp (F#) in the middle. The piano accompaniment features a prominent trill in the right hand.

voice rings lust - y, As he grinds the flour in the old, old mill.

This system contains the third line of the song. The vocal melody concludes the phrase. The piano accompaniment includes a trill in the right hand and a final chord in the left hand.

49. The Street Car.

With life.

1. If on the street you chance to meet a car bound for the cit - y, To
 2. With - in you find folk cross or kind, the fat man with his pa - per, The

mf *leggiero.*

walk - ing go so far and slow would sure - ly be a pit - y. So
 la - dy neat, the ba - by sweet, the boy who cuts a ca - per. The

take the car and ride a - far past all the shops and peo - ple, While
 lit - tle girls with pret - ty curls, the wom - an with a bas - ket, And

rings the gong-ding-dong, ding-dong, like church bells in a stee - ple.
each his fare holds out with care, when - e'er the guard shall ask it.

Dong, dong! ding - ding - dong! Look - out! Have a care!

mf

Dong, dong! ding - ding - dong! Clear the track out there!

50. The Telephone.

Moderato.

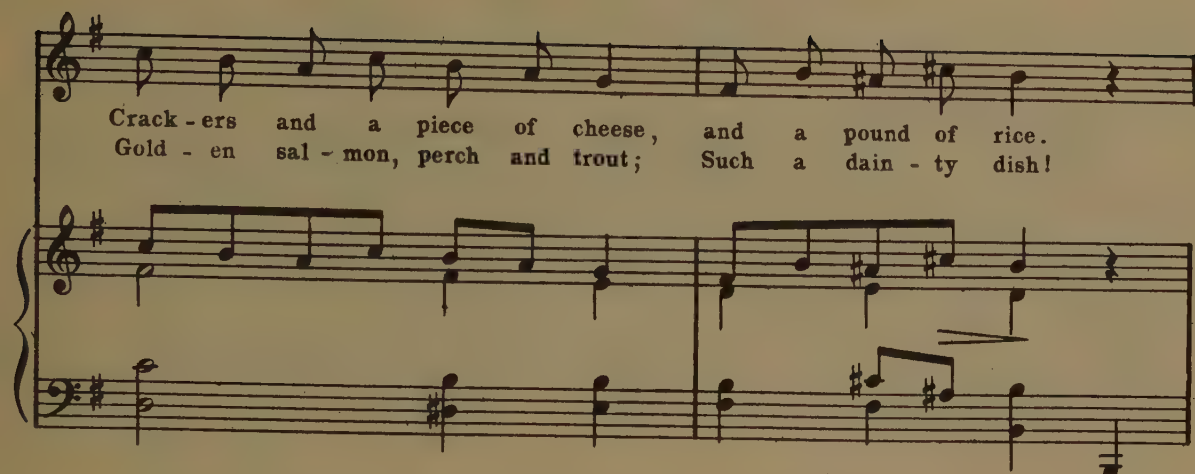
1. Hel-lo, Cen-tral! Hel-lo, Cen-tral! Give me the Gro-cery Store, For we're
 2. Hel-lo, Cen-tral! Hel-lo, Cen-tral! Give me the Butch-er's shop, For we

p

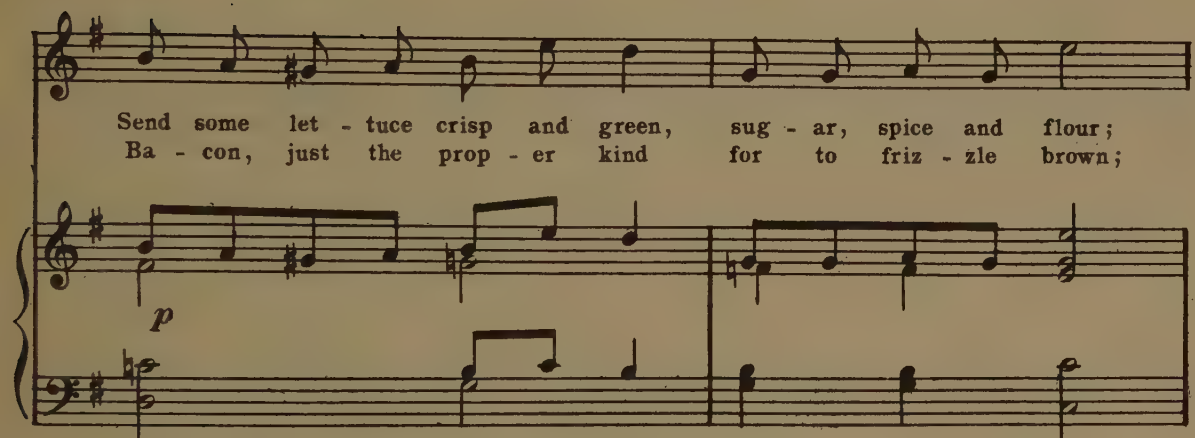
out of flour, and with - in an hour I wish to have some more Hel -
 want to eat some ten-der meat, I want the Butch - er's shop Hel -

(Tempo as before.)

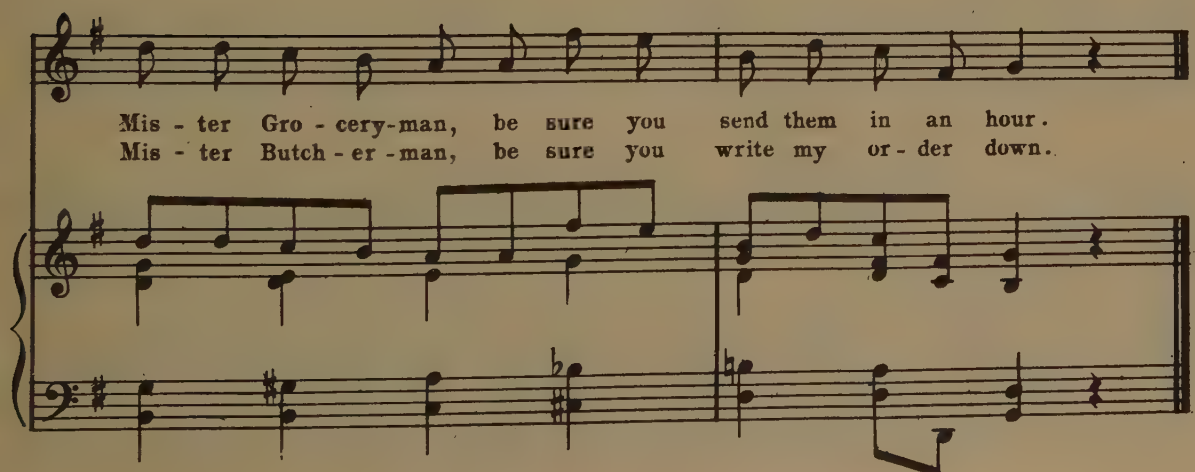
lo, Mis - ter Gro - cery - man! Send me some thing nice,
 lo, Mis - ter Butch - er - man! Have you a - ny fish?



Crack - ers and a piece of cheese, and a pound of rice.
Gold - en sal - mon, perch and trout; Such a dain - ty dish!



Send some let - tuce crisp and green, sug - ar, spice and flour;
Ba - con, just the prop - er kind for to friz - zle brown;



Mis - ter Gro - cery - man, be sure you send them in an hour.
Mis - ter Butch - er - man, be sure you write my or - der down.

51. The Telegraph.

Allegretto.

1. Click - a - tick - a - tick, sang the tel - e - graph wires And a
 2. Click - a - tick - a - tick, hur - ry up, be quick, And a

click-a-tick-a-tick-tick-tick, And speed-ing o'er the wait-ing wires, His
 click-a-tick-a-tick-tick-tick, And far a-bove on stur-dy poles, The

tones rang sharp and quick; For man-y a tale had he to tell, To people far a -
 clus-tring wires hang thick, And swift-ly o'er all that shin-ing path, Go all the lov-ing

way, And be the mes-sage sad or glad, He sang his song all day.
 words, A fly-ing hith-er, thith-er, like A flock of lit-tle birds.

Action Songs.

89

52. Boating.

1. The lit - tle stream goes laugh-ing by, As tho' it wished to
2. "I'll show you where the li - ly-cups Are shin - ing pearl - y

The first system of the musical score for 'Boating'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the vocal staff.

say, "Oh, why not come and bring your boat And have a row to -
white, I'll show you where the lit - tle fish All go to sleep at

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

day? Come dip your oars and see them flash, When lift - ed to the
night; I'll show you where the cat - tails stand, And wav - ing rush-es

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

sun, Oh, come a-way with me to-day, For boat-ing is such
play, Oh, why not come and bring your boat, And have a row to -

fun." day." Then pull a-way, pull a-way, Light-ly we row,
with rocking motion.

Pull a-way, pull a-way, Boat-ing we go. Then pull a-way, pull a-way,

Light-ly we row, Pull a-way, pull a-way, Boat-ing we go.

53. Feather Game.

NOTE.— When the song is finished the piano repeats the music of the refrain while the children blow a feather dropped into the circle, trying to see how long they can keep it suspended in mid-air.

Moderato.

Toss a feath-er in the air, Then blow, then blow,

See how long you'll keep it there, Then blow, then blow. Like a bird now see it

fly, Up and up and up so high, It will come drifting by and by, Then blow, then blow.

54. Boating.

No. 2.

Quietly.

1. See the rip-ples in the wa-ter as we gen-tly float Down the
 2. Oh, our oars flash in the sun-shine as they soft-ly dip, And a -

with a (rocking motion.)

li - ly - pad - ded riv - er in our ti - ny boat. Oh, the
 long the si - lent cur - rent now we gen - tly slip. Oh, the

rip - ples in the shal - lows play, And bend - ing wil - lows swing and sway, As we're
 li - ly - cups are ly - ing there A - shine with gold and jew - els rare, And our

row - ing down the riv - er in our ti - ny boat. Then
 oars flash in the sun - shine as they soft - ly dip.

Sturdy swing.

pull, lads, pull a-way! Our dip-ping oars we'll swing,— As we

Tempo faster.

boat-ing go for a jol-ly row, A boat-ing song we'll sing,— Then

pull, lads, pull a-way, Our dripping oars we'll swing,— As we

boat-ing go for a jol-ly row, A boat-ing song we'll sing.—

55. The Ball.

Lively.

Oh, who would - nt be a bound - ing ball and

f *sempre staccato.*

go biff - bang! 'Gainst the wall, 'Gainst the wall, If you

p

want to go a fly - ing high or low sping - spang! Be a

ball! Be a ball! For its fun to trav-el fleet-ly, and its

This system contains the first two measures of the song. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The piano part includes a half note G3, a quarter note A3, a quarter note B3, and a half note C4. A dynamic marking of *p* (piano) is present in the piano part.

fun to trav-el fast, And its fun to see the tree tops seem to

This system contains the next two measures. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with a half note D4, a quarter note E4, a quarter note F4, and a half note G4. A dynamic marking of *p* (piano) is present in the piano part.

go a skim-ming past; And if you want a jump when you ar-

This system contains the next two measures. The vocal line continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The piano accompaniment continues with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. A dynamic marking of *p* (piano) is present in the piano part.

rive at last, Be a ball! Be a ball!

This system contains the final two measures of the song. The vocal line concludes with a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The piano accompaniment concludes with a half note E4, a quarter note F4, a quarter note G4, and a half note A4. A dynamic marking of *p* (piano) is present in the piano part.

56. Bubbles.

Lightly.

1. Did you ev-er blow a bub-ble, A glo-rious, gleam-ing
 2. Did you ev-er see the fair-y, Slen-der, dain-ty, light and

p *leggiero.*

The musical score for the first system of 'Bubbles' is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a piano (*p*) dynamic marking and a *leggiero* (light) instruction. The lyrics are provided for two verses.

bub-ble, An o - pal - es - rent bub-ble Full of col - or bright and
 air - y; With a - gile steps and war - y, As he paints the bub - bles

The second system of the musical score continues the vocal melody and piano accompaniment. The piano part features a series of eighth-note chords in the right hand and single notes in the left hand. The lyrics continue from the previous system.

gay? Did you watch it float-ing light - ly, All its gos-s'mer threads drawn
 fair; All his col - ors from the rain - bow, That is why they glint and

The third system of the musical score concludes the piece. It includes a *z* (zaccato) marking in the piano part, indicating a staccato effect. The lyrics conclude with 'That is why they glint and'.

tight-ly, All its col-ors shin-ing bright-ly, As the breez-es with it play. Blow
gleam so, That is why he is so spry-o, Paint-ing bub-bles in the air.

soft-ly, Blow light-ly, Then quick-ly shake them free, Soft col-ors Gleam

p

bright-ly, A won-der ball you see. Blow soft-ly, Blow light-ly,

mf

Then quick-ly shake them free, Soft col-ors Gleam brightly, A wonder ball you see.

57. Salute to the Flag.

(Marching Song.)

NOTE.—It is suggested that one be appointed color-bearer to stand in a conspicuous place while the rest march by, saluting the flag as they pass

Steady rhythm.

Oh, bring the fife and bring the drum, And
Then fling the col - ors high in air, Sa -

bring the col - ors too, — The ban - ner with the stars and stripes, The
lute with shout and song; — The white it stands for pu - ri - ty, The

red, the white, and blue. — Then roll the drum and shrill the fife, And
red for cour - age strong, — The stars that glit - ter there a - loft, In

let the ban - ner fly, — We'll all sa - lute our bon - ny flag, As
field of az - ure blue, — A mes - sage bear of loy - al - ty, To

p *mf* *f*

we go march-ing by. } So we go march - ing like sol-diers
 ever - y heart that's true. }

true, Hail to our ban - ner red, white, and

blue, May the flag for - ev - er wave, O'er a na - tion free and

brave, So we go march - ing like sol - diers true.

58. Prism Game.

NOTE.— Three children are chosen for the prism and form a triangle with clasped and uplifted hands. Each of the other children is given a scarf of some primary color and they march under the uplifted hands after the manner of "London Bridge." As they emerge on the other side they skip about fluttering the scarfs and at the end they can be grouped in the order of the rainbow colors.

Waltz tempo.

Three shin-ing sides of glass have I A prism _____

in the sun, _____ And when a sun-beam flash-es

by, Right thro' me he may run. _____ See flit-ting

yon-der up on the wall, Go all the col - ors bright, — For when the

This system of music is written for a single voice and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment is written for both treble and bass staves, with a key signature of two sharps. The lyrics are: 'yon-der up on the wall, Go all the col - ors bright, — For when the'.

sun-beams thro' me shall fall, Col-or birds take their flight. —

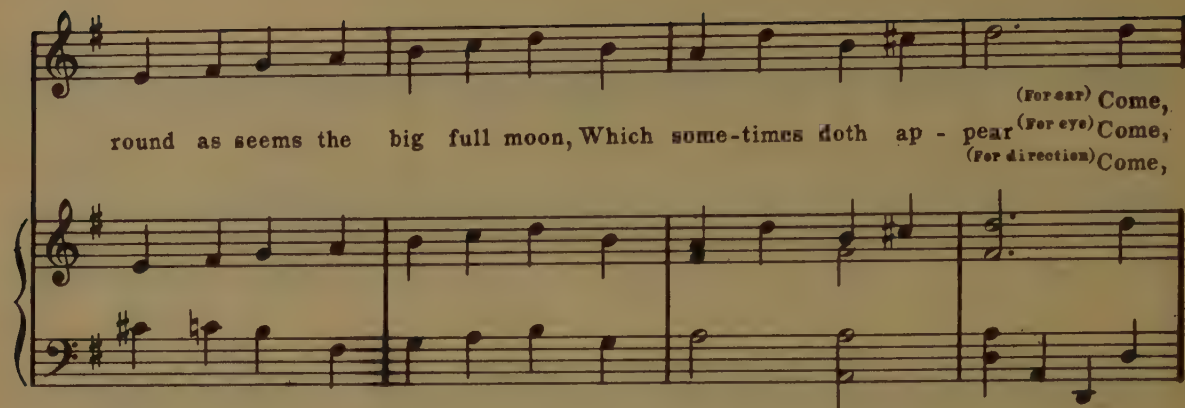
This system continues the musical piece. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same key signature. The lyrics are: 'sun-beams thro' me shall fall, Col-or birds take their flight. —'.

59. A Set of Games.

NOTE.— These games are intended to develop the senses of sight and hearing, and also knowledge of direction. The first verse is to be used to form the circle in any case.

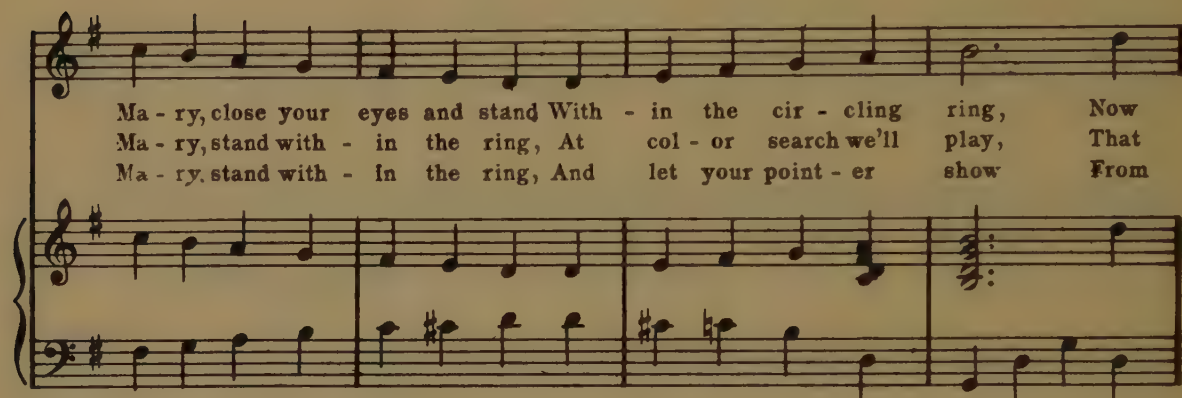
Come chil-dren, clasp your neigh-bor's hands, And form a cir-cle here, As

This system is the beginning of a new piece, 'A Set of Games'. It is written for a single voice and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment is written for both treble and bass staves, with a key signature of two sharps. The lyrics are: 'Come chil-dren, clasp your neigh-bor's hands, And form a cir-cle here, As'.

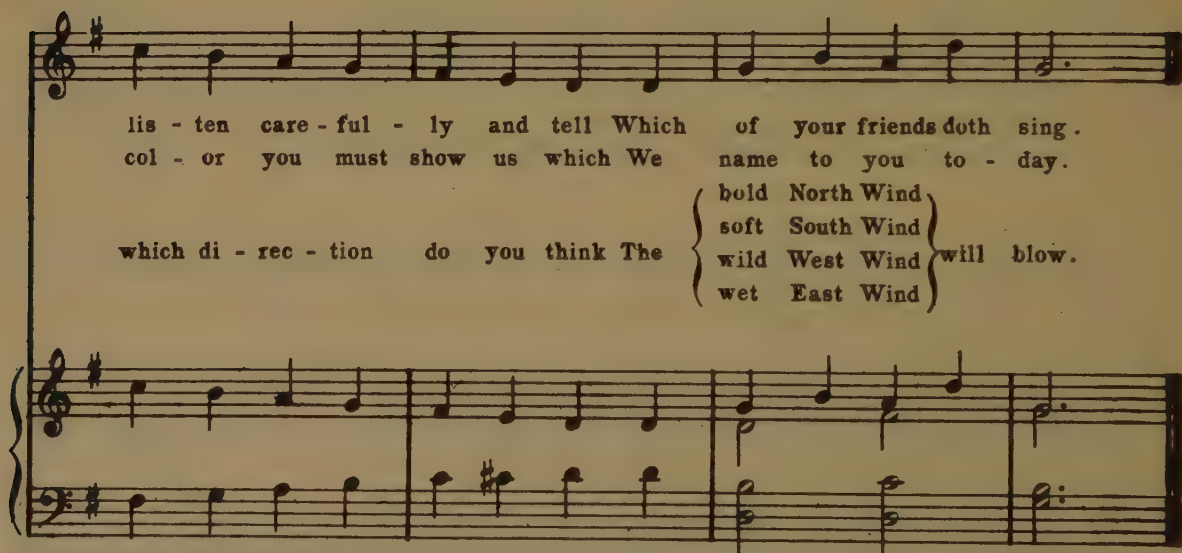


round as seems the big full moon, Which some-times doth ap - pear

(For ear) Come,
(For eye) Come,
(For direction) Come,



Ma - ry, close your eyes and stand With - in the cir - cling ring, Now
Ma - ry, stand with - in the ring, At col - or search we'll play, That
Ma - ry, stand with - in the ring, And let your point - er show From



lis - ten care - ful - ly and tell Which of your friends doth sing.
col - or you must show us which We name to you to - day.

which di - rec - tion do you think The

{	bold North Wind	} will blow.
	soft South Wind	
	wild West Wind	
	wet East Wind	

Note. Mary stands with closed eyes while the ring circle about her, a child designated by the teacher sings and Mary guesses who sang.

60. The Swing.

Quietly

Out in the gar - den hangs the swing, Be - neath the ma - ple

p

tree, ————— There mer - ry shouts and laugh - ter ring, We're

—

gay as gay can be. ————— We sweep up to'ards the

The musical score is for a piece titled "60. The Swing." It is marked "Quietly" and begins with a piano (*p*) dynamic. The score is written for voice and piano in 4/4 time, with a key signature of one flat (B-flat). The melody is in the voice part, and the piano accompaniment is in the right and left hands. The lyrics are: "Out in the gar - den hangs the swing, Be - neath the ma - ple tree, ————— There mer - ry shouts and laugh - ter ring, We're — gay as gay can be. ————— We sweep up to'ards the". The piano part features a steady, rhythmic accompaniment with arpeggiated chords and moving lines in both hands.

blue, blue sky, Then quick - ly down we go, ——— We

feel like lit - tle birds that fly, When swing - ing high and low.

Swing high, swing low, Up — and

down we go, ——— We — touch the leaves of the

★ Take a full swing with both arms regarding carefully the ritard at the close.

ma - ple trees, As we're swing - ing to and fro.

Oh, swing high, swing low,

Like lit - tle birds we fly, Then gen - tly sway the

while we play At let - ting the "old cat die."

rit. *pp*

61. The Stepping Stones.

Quietly.

1. Three big white step - ping stones o - ver the brook,
 2. Swift - ly the brook - let goes mur - mur - ing by,

pp murmuring.

The musical score for the first system of 'The Stepping Stones' is in G major (one sharp) and 6/8 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand, both starting on G4.

One, two, step, step, In - to the depths of the
 One, two, step, step, Swept by the wings of the

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

clear wa - ter look, One, two, step, step.
 blue drag - on - fly, One, two, step, step.

The third system of the musical score concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

Bright eyes look up at you laugh-ing with fun, O - ver the step-ping stones
 Hid in the pool is a big speck-led trout, Watch-ing the drag-on-fly

p

light - ly you run, — All the white path - way a -
 dart - ing a - bout, — We'll cross the stones and per -

shine in the sun, Step, step, step. —
 haps he'll come out, Step, step, step. —

62. The Top.

Not too fast

Spin - ning top, light - ly spin,

p with a humming effect.

Ev - er whirl - ing, ev - er twirl - ing, Round, round,

on the ground Spin - ning, spin - ning - O

no ritard.

While you thus on tip - toe stand, Whirl - ing here be -

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The piano accompaniment consists of a treble and bass staff. The treble staff has a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line has three measures: 'While you thus on tip - toe stand,', 'Whirl - ing here be -', and a final measure with a whole note.

neath my hand, Can you stop, spin - ning top,

The second system of the musical score. The vocal line continues with three measures: 'neath my hand,', 'Can you stop,', and 'spin - ning top,'. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

While you're spin - ning — O? —

rit molto. *pp*

The third system of the musical score. The vocal line has three measures: 'While you're spin - ning — O? —', followed by a measure with a whole note and a final measure with a whole note. The piano accompaniment continues with the eighth-note pattern in the right hand and bass line in the left hand. The system concludes with a piano decrescendo (indicated by a wedge) and the marking *pp* (pianissimo).

63. Good-bye.

Simply

1. The hours have sped on gold - en wings, While
2. And now the hap - py day is done, So

The first system of the musical score for 'Good-bye.' It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of a grand staff with treble and bass clefs, also in one sharp and 4/4 time. The piano part starts with a piano (*p*) dynamic marking. The lyrics are written below the vocal line, with two verses: '1. The hours have sped on gold - en wings, While' and '2. And now the hap - py day is done, So'.

in the cir - cle here We've worked and sung and
fast the mo - ments fly. Un - til an - oth - er

The second system of the musical score. The vocal line continues with the lyrics 'in the cir - cle here We've worked and sung and fast the mo - ments fly. Un - til an - oth - er'. The piano accompaniment continues with the same key signature and time signature. The lyrics are written below the vocal line.

gai - ly played With all the chil - dren dear.
morn - ing dawns, Dear lit - tle friends Good - bye!

The third system of the musical score. The vocal line concludes with the lyrics 'gai - ly played With all the chil - dren dear. morn - ing dawns, Dear lit - tle friends Good - bye!'. The piano accompaniment concludes with the same key signature and time signature. The lyrics are written below the vocal line.

